PRICED

French • American • Dutch • Italian

PAINTINGS

British Portraits • Other Works

Property of

MRS DWIGHT F. DAVIS

Washington, D. C. • Sold by Her Order

Paintings Collected by the Late

JOHN P. PORTER

Scranton, Pa. • Sold by Order of the Heirs

AND FROM OTHER OWNERS

Public Sale
Thursday Evening, March 20
at 8:15 p.m.

PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK
1941

NMM401_P2544

SALE NUMBER 269
EXHIBITION FROM MARCH 15 TO TIME OF SALE
WEEKDAYS 9 TO 5:30 · CLOSED SUNDAY

PAINTINGS OF VARIOUS SCHOOLS

Examples by Corot · Monet · Henner
Schreyer · Goya · Gerard Dou
Reynolds · Gainsborough · Inness
Arthur B. Davies · Winslow Homer

AND OTHER CELEBRATED ARTISTS

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PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session of the sale plus the cost of the catalogue

PRINTED IN U. S. A.

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.

2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.

3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.

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8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

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HIRAM H. PARKE • OTTO BERNET

HARRY E. RUSSELL, JR • LOUIS J. MARION

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK

Telephone PLAZA 3-7573 *Cable* PARKGAL

HIRAM H. PARKE · *President*

OTTO BERNET · ARTHUR SWANN · LESLIE A. HYAM · *Vice-Presidents*

EDWARD W. KEYES · *Secretary and Treasurer*

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EVENING SESSION

Thursday, March 20, 1941, at 8:15 o'clock

CATALOGUE NUMBERS 1 TO 85 INCLUSIVE

JULES DUPRE — FRENCH: 1811-1889

1. *LANDSCAPE WITH CATTLE.* Cumulus clouds above fields stretching across the middle distance; in the foreground, a pond bordered by a russet tree, with cattle watering at the right. Signed at lower left JULES DUPRÉ. (*N. Y. Private Collector*) *7 x 14 inches*

60 —

CHARLES FRANÇOIS DAUBIGNY — FRENCH: 1817-1878

2. *LANDSCAPE AT TWILIGHT.* Bushy trees outlined against a darkening sky, the light of the fading sunset reflected in a stream winding through a meadow in the foreground. Signed at lower right DAUBIGNY. (*N. Y. Private Collector*) *Cradled panel: 7 x 14¼ inches*

3 ✓ —

NARCISSE VIRGILE DIAZ DE LA PENA — FRENCH: 1807-1876

3. *FONTAINEBLEAU.* Sunlight penetrating the leafy branches of birch trees, brightening the white trunks; a woman in blue, carrying fagots, appears upon a road which leads into the foreground. Signed at lower left DIAZ. (*Davis*) *Panel: 16¼ x 13 inches*

70 —

MAX JACOB — FRENCH: b. 1876

4. *LE PARADIS TERRESTRE.* Nude figures representing Adam and Eve in an emerald green flowering glade; animals of the forest appearing amid the trees beyond. Signed at right MAX JACOB and dated '32. (*N. Y. Private Collector*) *Gouache: 18 x 24 inches*

Collection of Mrs Cornelius J. Sullivan, Parke-Bernet Galleries, Inc., New York, 1939

40 —

JULES DUPRE — FRENCH: 1811-1889

5. *SUNSET LANDSCAPE WITH CATTLE.* Cloudy sky with the afterglow of a sunset reflected in a narrow stream; a cow is watering in the foreground, sheep graze upon the shore. Signed at lower right JULES DUPRÉ. (*N. Y. Private Collector*) *13 x 16 inches*

Exhibited at the Metropolitan Museum of Art, New York

110 —

[NUMBER 6]

NARCISSE VIRGILE DIAZ DE LA PENA FRENCH: 1807-1876

6. *FETE CHAMPETRE.* Park landscape with a group of figures surrounding a high sculptured urn; at centre a girl playing a lute, at the left a jester in scarlet hood. Signed on pedestal N. DIAZ. Framed as an oval. (*N. Y. Private Collector*) *Cradled panel:* 9 *x* 11½ *inches*

130—

[See illustration]

CONSTANT TROYON FRENCH: 1810-1865

7. *COW.* A brown and white cow standing in a green field, the middle distance enclosed by low bushes and a tree at the right. With stamp of the *Vente Troyon* at lower right. (*N. Y. Private Collector*) 24 *x* 31 *inches*

60—

From the Widener Collection

From M. Knoedler & Co., Inc., New York

[NUMBER 8]

JEAN JACQUES HENNER — FRENCH: 1829-1905

8. *NUDE READING.* Half-nude figure of an auburn-haired girl, a blue drapery about her knees, reclining resting her arms upon an open book, a strong white light falling from above. Signed at lower left I. I. HENNER. (*Castagna*)

670-

18 *x* 26¼ *inches*

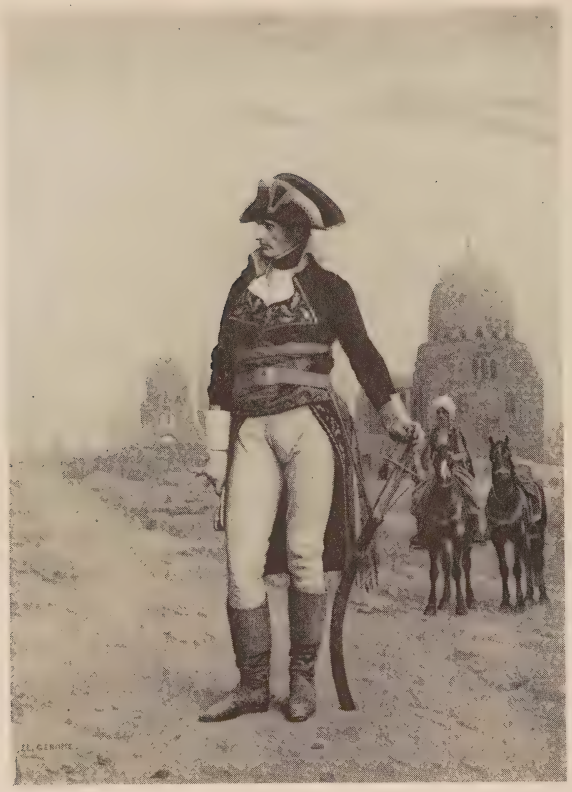
[See illustration]

JULES DUPRE — FRENCH: 1811-1889

9. *SEASCAPE.* Evening view of a blue-green sea breaking into white foam at the foot of steep cliffs at the right; a ship appears on the horizon. Signed at lower right JULES DUPRÉ. (*N. Y. Private Collector*)

'00-

32½ *x* 26 *inches*



[NUMBER 10]

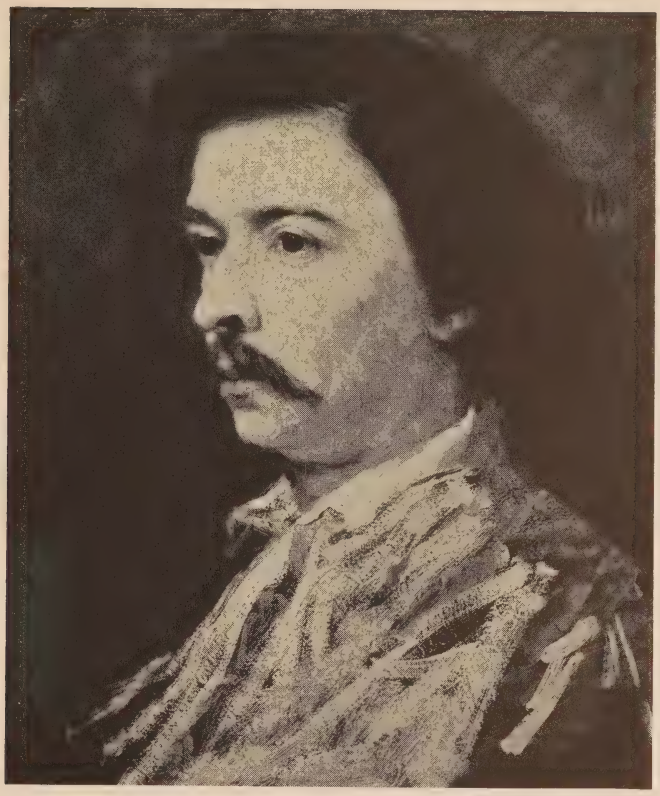
JEAN LEON GEROME — FRENCH: 1824-1904

10. *NAPOLEON IN EGYPT.* Full-length standing figure in the uniform of the young Republican general, looking to the left and leaning on a sabre; at the right, a mounted Arab attendant holding his horse and in the background the domes of the Mameluke tombs. Signed at lower left J. L. GÉRÔME. (*Riano*) *Panel:* 14 *x* 10 *inches*

[See illustration]

RIDGWAY KNIGHT — AMERICAN: 1839-1924

11. *BRITTANY GARDEN.* A young peasant girl in rose jacket and blue apron with a yellow kerchief about her head, walking through a terraced garden, holding flowers in her arm; in the background, a view of a wide winding river. Signed at lower left RIDGWAY KNIGHT, *Paris.* (*Miller*) 25¾ *x* 21¼ *inches*



[NUMBER 12]

THOMAS COUTURE — FRENCH: 1815-1879

12. *PORTRAIT OF THE ARTIST.* Bust-length portrait to the left facing the light, portraying a dark-haired man with moustache, wearing a white smock. Signed at lower left with initials T.C. (*N. Y. Private Collector*) 18¼ *x* 15 *inches*

150–

[See illustration]

FREDERICK CARL FRIESEKE, N.A. — AMERICAN: 1874-1939

13. *THE TORN GOWN.* A girl in pink seated in profile before a dressing table, sewing. Blue background *semé* with blossoms contrasting with striped floral wallpaper at the left; on the table, a bowl of flowers. Signed at lower left F. C. FRIESEKE and dated 1918. 25¾ *x* 32 *inches*

210–

From William Macbeth, Inc., New York

Collection of Harry Jones, Kansas City, Mo.

Collection of J. J. Hubbell, Greenwich, Conn.

[NUMBER 14]

ANTON MAUVE — DUTCH: 1838-1888

14. *HOMEWARD BOUND.* Clear light of later afternoon upon an expanse of low sandy country, with a white horse drawing a cart into the foreground, a man in sabots walking alongside, and a woman and child walking through the grass at left. Signed at lower right A. MAUVE. (*Davis*) 26 *x* 39¼ *inches*

400

[See illustration]

ADOLPHE JOSEPH THOMAS MONTICELLI

FRENCH: 1824-1886

15. *UNE BAPTEME.* Twilight upon a village green, with a group of figures, dimly discernible, gathered at the base of a tall tree, a youth and a maiden in white approaching them from the right; in the background, houses bordering the square and, at the right, a horse and several chickens. Signed at lower left MONTICELLI. (*N. Y. Private Collector*)

60

Cradled panel: 15½ *x* 29 inches

Collection of Mrs Cornelius J. Sullivan, Parke-Bernet Galleries, Inc., New York, 1939

[NUMBER 16]

JOSEF ISRAELS — DUTCH: 1824-1911

16. *WAITING FOR THE FISHING FLEET.* A peasant girl seated upon the slope of a grassy sand dune, in profile to the left, gazing out to sea; her features outlined against the luminous light of the twilight sky. Signed at lower left JOSEF ISRAELS. (*Davis*)

460

Cradled panel: 18½ *x* 14 *inches*

[See illustration]

EDOUARD DETAILLE — FRENCH: 1848-1912

17. *CHARGE OF THE DRAGOONS.* French cavalry charging over a green field, a banner carrier in the foreground on a brown mount jumping a piece of abandoned field artillery. Signed at lower left EDOUARD DETAILLE and dated 1900. *Watercolor and gouache:* 39¼ *x* 27 *inches*

60 –

FERDINAND VICTOR EUGENE DELACROIX

FRENCH: 1798-1863

18. *ALINE, LA MULATRESSE.* Portrait of a young mulatto girl depicted at half length, her face framed by dark hair and gold loop earrings, wearing a loose white garment exposing her breast; sky background. Signed at lower right with monogram E.D. (*James*) 13 *x* 9½ *inches*

Painted about 1824

From the Roosevelt Collection, Baden-Baden, Germany

From Julius H. Weitzner, Inc., New York, 1939

Exhibited at the Smith College Museum of Art, Northampton, Mass., 1927

160-

Delacroix Exhibition, Art Institute of Chicago, Chicago, Ill.

Exhibition of "French Painters in Africa", Rhode Island School of Design, Providence, R. I.

See Alfred Robaut, *L'Oeuvre Complet d' Eugène Delacroix,* 1885, p. 32, no. 99

HENRI JOSEPH HARPIGNIES

FRENCH: 1819-1916

19. *AUTUMN.* Three trees in golden brown foliage in the right foreground bordering the narrow outlet of a lake, the branches patterned against a pale sky flecked with clouds. Signed at lower left H. J. HARPIGNIES and dated 1907. (*Porter*) 15 *x* 22 *inches*

70-

WALTER GAY

AMERICAN: 1856-1937

20. *THE CONCERT.* Rococo interior, with a gentleman in pink satin Louis XVI costume seated in a *fauteuil* listening to a girl playing the harp. Signed at lower left WALTER GAY and dated 1884. (*Helfenstein*) 26 *x* 20 *inches*

70-

HORATIO WALKER, N.A.

CANADIAN: 1858-1938

21. *THE STY BOY.* Pigs feeding in a pig pen surrounded by chickens, a boy in a red shirt standing nearby holding a pail; beyond the fence, a glimpse of twilight sky beneath spreading green branches. Signed at lower left HORATIO WALKER and dated 1898. 18 *x* 24 *inches*

130-

From the Howard Young Galleries, New York

Collection of J. W. Ayler, Kansas City, Mo.

[NUMBER 22]

JOHN HENRY TWACHTMAN — AMERICAN: 1853-1902

22. *GLIMMERING SHADOWS.* Misty view of a body of water reflecting a silvery sky, bordered by light green shores with a single tree growing in the right distance; at the left, a sailboat moored by the bank. Stamped at lower left *Twachtman Sale.* 30¼ *x* 25 *inches*

From E. & A. Milch Galleries, New York

From R. C. & N. M. Vose, Boston

Collection of Harry W. Jones, Kansas City, Mo.

Collection of Allan Smith, Los Angeles, Cal.

[See illustration]

[NUMBER 23]

RALPH A. BLAKELOCK, N.A. AMERICAN: 1847-1919

23. *GYPSY ENCAMPMENT; EVENING.* Luminous evening sky throwing into relief the dark green foliage of trees; in the foreground a young girl crouching beside a campfire, at the right two girls conversing. Signed at lower right R. A. BLAKELOCK. (*James*)

160-

Cradled panel: 14½ *x* 25 *inches*

Collection of A. Augustus Healy, New York, 1907

Collection of J. R. Andrews, New York, 1916

[See illustration]

ALEXANDER H. WYANT, N.A. AMERICAN: 1836-1892

24. *COMING STORM.* Wind blown trees silhouetted before a dark stormy sky, the sloping ground covered with green and russet shrubs and cut by a winding rutted road. Signed at lower left A. H. WYANT.

100-

18 *x* 22¼ *inches*

Collection of E. T. Webb, Webb City, Mo.

From the Howard Young Galleries, New York

Collection of Harry W. Jones, Kansas City, Mo.

Collection of J. J. Hubbell, Greenwich, Conn.

[NUMBER 25]

HOMER D. MARTIN, N.A. AMERICAN: 1836-1897

25. *SEA SHORE.* An expanse of sandy beach with a stooping figure of a woman gathering mussels; beyond, the low surf of a dark sea. Luminous pale sky. Signed at lower right H. D. MARTIN and dated 1884. (*James*)

12½ x 22½ inches

[See illustration]

DWIGHT W. TRYON, N.A. AMERICAN: 1849-1926

26. *SPRINGTIME.* Foreground of light green meadowland enclosed by a wood of slender budding trees, an opalescent twilight sky seen through the branches. Signed at lower left D. W. TRYON and dated 1896.

Cradled panel: 18 *x* 30 *inches*

From R. C. & N. M. Vose, Boston

From William Macbeth, Inc., New York

BRUCE CRANE, N.A. AMERICAN: 1857-1937

27. *EDGE OF THE WOODS: AUTUMN SUNSET.* Golden meadow with a rivulet meandering between slender trees at the left reflecting the rays of a sunset. Signed at lower right BRUCE CRANE. (*Porter*)

16 *x* 22 *inches*

J. FRANCIS MURPHY, N.A. AMERICAN: 1853-1921

28. *EVENING.* Twilight scene with a luminous cloudy sky reflected in a pool centring a green meadow in the foreground; in the middle distance a house surrounded by trees. Signed at lower left J. FRANCIS MURPHY and dated '93. (*Porter*) 12 *x* 16 *inches*

200—

From William Macbeth, Inc., New York

JULIAN W. RIX AMERICAN: 1850-1903

28A. *WINTER.* Rose tones of a cloudy sky reflected in the blue water of an eddying river, which winds into the background between snow-covered shores and woods. (*N. Y. Private Collector*) 26 *x* 32 *inches*

65—

From the Julian Rix Sale, New York, 1913

ALEXANDER H. WYANT, N.A. AMERICAN: 1836-1892

29. *TWILIGHT.* Twilight view of a meadow bisected by a meandering stream, enclosed at the left and middle distance by trees in russet foliage. Signed at lower right A. H. WYANT. (*James*) 12 *x* 16 *inches*

90—

Purchased from Mrs Wyant

From William Macbeth, Inc., New York, 1900

ARTHUR B. DAVIES AMERICAN: 1862-1928

30. *WITHOUT TOUCHING DO TOUCH.* Two nudes portrayed at bust length, one with black hair, at the left, the other auburn-haired, her hand raised before her face; in the background, a third figure appearing at almost full length at the side of a scarlet panel. (*N. Y. Private Collector*) 26 *x* 40 *inches*

1200—

Painted in 1918

Exhibited at the Art Institute of Chicago, Chicago, 1928

Exhibited at the Detroit Institute of Art, Detroit, Mich., 1931

Golden Gate International Exposition, San Francisco Museum of Art, San Francisco, 1936

Exhibited at the Carnegie Institute, Pittsburgh

Exhibited at the Art Institute, Kansas City, Mo., 1939

Recorded in Royal Cortissoz, *Arthur B. Davies,* 1931, p. 36

LOUIS M. EILSHEMIUS — AMERICAN: b. 1864

31. *TROPIC LANDSCAPE.* View of a valley with meandering river cutting between steep cliffs at either side, the nearer green cliff surmounted by a gabled house; in the foreground, a roadway with small figures. Within a painted yellow framework. Signed at lower right EILSHEMIUS.
100 — *On board:* 23¼ *x* 31 *inches*

FRANCIS D. MILLET, N.A. — AMERICAN: 1846-1912

31A. *WINTER PASTIME.* A young girl in gray dress and blue apron seated before a burning hearth roasting an apple, holding a pan of apples in her lap. Signed at lower right F. D. MILLET and dated 1881. (*N. Y. Private Collector*) 25 *x* 18 *inches*
180 —
Collection of Mary L. McMillan, New York, 1918

WILLIAM R. DERRICK, A.N.A. — AMERICAN: d. 1941

32. *EVENING IN NEW JERSEY.* Trees silhouetted against clouds reflecting the golden light of a fading sunset; in the foreground, a pool centring a marshy green meadow. Signed at lower left W. R. DERRICK.
45 — 26 *x* 36 *inches*

ARTHUR B. DAVIES — AMERICAN: 1862-1928

33. *COME QUICKLY LIVING ONES.* A nude youth standing in profile, a maiden seated at the left, another reclining in the foreground; at the right, before a green landscape, two standing figures. Signed at lower left A. B. DAVIES. (*N. Y. Private Collector*) 26 *x* 40 *inches*
700 —
Painted in 1916

Exhibited at the Carnegie Institute, Pittsburgh

Exhibited at the Detroit Institute of Arts, Detroit, Mich., 1931

XVIII Biennial International Exhibition, Venice, 1932

Exhibited at the Ferargil Galleries, New York, 1933

Recorded in Royal Cortissoz, *Arthur B. Davies,* 1931, p. 22

[NUMBER 34]

WINSLOW HOMER, N.A. AMERICAN: 1836-1910

34. *SPANISH BAYONETS.* A diagonal shore line grown with two slender trees and pointed blades of tropical bushes, bordering a wide turquoise blue arm of a sea; the sails of a schooner visible in the distance and a lighthouse at the horizon. Signed at lower left HOMER and dated 1885.

Watercolor: 15 *x* 20 *inches*

1900-

Note: Executed during Homer's first trip to the West Indies, in 1885.

Purchased from the artist, 1907
Collection of J. W. Young, Chicago
Collection of E. T. Webb, Webb City, Mo., 1910
From the Howard Young Galleries, New York, 1919
Collection of Harry W. Jones, Kansas City, Mo.
Collection of J. J. Hubbell, Greenwich, Conn.
Described in Lloyd Goodrich, *Winslow Homer* (now in preparation)

[See illustration]

[NUMBER 35]

LEON AUGUSTIN L'HERMITTE — FRENCH: 1844-1925

35. *CRABBING.* A broad winding river reflecting a blue cumulus sky, the shores wooded at the right with tall slender trees; at the left, a view of open green country with hills in the distance. In the foreground, three figures in a skiff netting crabs. Signed at lower left L. L'HERMITTE and dated 1912. (*Davis*) *Pastel:* 28½ *x* 36¼ *inches*

From R. C. & N. M. Vose, Boston

[See illustration]

CHARLES FRANÇOIS DAUBIGNY — FRENCH: 1819-1878

35A. *FADING LIGHTS.* A broad river with ducks swimming towards a wooded green shore, the tree tops outlined against a fading sunset sky. Signed at lower left DAUBIGNY. (*N. Y. Private Collector*)

Panel: 11¾ *x* 19¾ *inches*

Collection of Henry Graves, New York, 1909

Exhibition of One Hundred Masterpieces, Barye Monument Association, New York, 1890

JEAN BAPTISTE CAMILLE COROT FRENCH: 1796-1875

36. *UN PECHEUR A LA LIGNE; SOUVENIR DU PONT DE MANTES.* Wooded shore with an equestrian figure upon a sunlit path at the right, a fisherman in a red cap in the left foreground; beyond him, a view of the river reflecting a cloudy blue sky and spanned in the distance by an arched bridge leading to red-roofed white houses. Signed at lower right COROT. 21½ *x* 26 *inches*

Painted in 1872-73

6000-

Collection of Dr Dieulafoy, 1875

Collection of Mrs C. V. Brown, 1879

From Tedesco Frères, Paris

From M. Knoedler & Co., Inc., New York, 1926

Collection of James G. Shepherd, New York, 1935

Exposition à l'Ecôle des Beaux-Arts, Paris, 1875, no. 166

Described and illustrated in Alfred Robaut, *L'Oeuvre de Corot,* 1905, vol. III, p. 348, no. 2273

[See illustration]

[NUMBER 36]

[NUMBER 37]

CLAUDE MONET — FRENCH: 1840-1926

37. *MATINEE SUR LA SEINE PRES GIVERNY: EFFET DE BRUME.* Hazy view of a lake screened at the left by the overhanging boughs of willows in shades of light greens shadowed with mauve, the water reflecting an opalescent sky. Signed at lower left CLAUDE MONET and dated '97. (*Davis*) 26 *x* 36½ *inches*

Note: The above is one of a series of paintings of the same scene which Monet executed at different hours of the day. (See Mauclair, pl. 18; Leger pl. 18; Worth pl. 49.) Other examples of the series are in the Museum of Fine Arts, Boston, and the Minneapolis Institute of Arts. ". . . *l'admirable décor de verdure qui ombrage le Bras de la Seine près Giverny, ce double découpage ornemental des branches profilées sur le ciel et refletées par l'eau . . . dans le brouillard du matin, au soleil levant, aux heures claires et grises, à l'heure dorée du couchant . . . Paysages familiers et revés, formes sombres, fantômes lointains, évocations mysterieuses, miroirs limpides . . .*"

(Gustave Geffroy, *Claude Monet,* 1922, p. 305).

1250-

Collection of the Prince de Wagram, Paris, 1909
Collection of D. Darus, Paris
From Durand-Ruel, Inc., Paris

[See illustration]

[NUMBER 38]

FELIX ZIEM — FRENCH: 1821-1911

38. *THE LAGOON: VENICE.* A blue sky flecked with light clouds reflected in the waters of the Lagoon before a distant view of San Giorgio Maggiore at the left, the Salute and the Doge's Palace and the Campanile at the right; in the foreground, figures in gondolas and a sailing vessel with orange sails before an island estate. Signed at lower right ZIEM.

21¾ x 31½ inches

Collection of Emily B. Beebe, New York

[See illustration]

CHARLES FRANÇOIS DAUBIGNY — FRENCH: 1819-1878

38A. *THE LOIRE: EVENING.* Two cows watering before a wooded shore at the left, ducks swimming nearby; the river widening into the right foreground before a sloping shore. Low clouds reflect the light of a sunset. Signed at lower right DAUBIGNY. (*N. Y. Private Collector*)

Panel: 10½ *x* 21 *inches*

[NUMBER 39]

CHARLES BARGUE — FRENCH: d. 1883

39. *BACHI-BOUZOUKS JOUANT AUX ECHECS.* An alcove with three Turkish guards in rose, white, and scarlet Oriental costumes, playing checkers, one smoking a *narghile;* a Sudanese in picturesque costume standing at the right playing a lute. (*Davis*) 36¼ *x* 28¼ *inches*

400

Note: A photograph, pasted on the back, of an affidavit signed by J. L. Gérôme, dated Paris, 1888, states that the painting is by Bargue and that Gérôme witnessed its execution, lending the artist the costumes and headdresses displayed.

[See illustration]

[NUMBER 40]

ADOLF SCHREYER — GERMAN: 1828-1899

40. *ARAB WARRIORS.* Desert landscape beneath a blue sky, with two Arabs in scarlet, white, and turquoise, mounted on black and white chargers, ascending a hillside; preceding them in the distance, three companion equestrian figures. Signed at lower left AD. SCHREYER. (*Reynal*) 44¼ *x* 39 *inches*

'300

[See illustration]

FLORENTINE SCHOOL — CIRCA 1490

41. *MADONNA AND CHILD WITH SS PAUL AND NICHOLAS.* The Madonna in rose gown and sapphire blue hooded cloak, holding the nude Child upon a cushion at right; enthroned before a Renaissance niche which extends into a wall with fluted columns. At left and right, respectively, stand S. Nicholas in bishop's robes with red cope and S. Paul in rose mantle, holding a scarlet gospel and sword. Above the wall, treetops and sky. (*E. P. Mellon*) *Cradled panel:* 51½ *x* 60¼ *inches*

3 r 5 —

[See illustration]

BYZANTINE SCHOOL — XVII-XVIII CENTURY

42. *ALTARPIECE.* Standing figure of a saint in olive green robe, flanked by two figures of acolytes in jeweled tunics, before an inscribed gold background; bordered with twenty scenes from the life of the saint. (*E. P. Mellon*) *Panel:* 57½ *x* 47½ *inches*

Pan

TUSCAN SCHOOL — XIV CENTURY

43. *MADONNA AND CHILD.* Three-quarter-length standing figure of the Virgin in gold-brocaded ivory white robe and green-lined blue mantle, with jeweled crown and brooch; holding the Child wrapped in a crimson drapery upon her left arm. Gold background with *bulino* halos and border; crocketed tabernacle frame. (*Parmelee*) *Panel:* 61 *x* 26 *inches*

300 —

BYZANTINE SCHOOL — XVII CENTURY

44. *MADONNA AND CHILD.* The Virgin in hieratic pose with head inclined, offering her breast to the Child, Whom she holds in her left arm. Inscribed dull gold background. (*E. P. Mellon*) *Panel:* 47 *x* 35 *inches*

50 —

ANDREA DEL VERROCCHIO (SCHOOL OF) — FLORENTINE: XV CENTURY

45. *MADONNA AND CHILD WITH INFANT S. JOHN.* The fair-haired Madonna in crimson and green, supporting the suckling Child in a sling at her right, S. John at left holding the cross; green sky background framed by a Renaissance arch. (*N. Y. Private Collector*) 20½ *x* 14½ *inches*

100 —

Collection of Albert E. Smith, New York, 1921 (as by Verrocchio)

[NUMBER 41]

ROGER VAN DER WEYDEN (FOLLOWER OF)

FLEMISH: 1400-1464

45A. *DESCENT FROM THE CROSS.* The Virgin in dark cloak holding the nude Christ, His head supported by S. John the Evangelist, who is standing at the left in a crimson robe; at the right, the Magdalen kneeling before two figures. Landscape background with a vision of an angel appearing at the left. (*N. Y. Private Collector*)

475

Cradled panel: 37¾ *x* 27¾ *inches*

GERARD DOU — DUTCH: 1613-1675

46. *OLD WOMAN CHOPPING ONIONS BY CANDLELIGHT.* A woman in scarlet and black bodice with open falling white ruff and Dutch cap, standing at a window beside a red drapery, the folds of the drapery reflecting the candlelight; before her a large round bowl, other utensils upon the window ledge. (*N. Y. Private Collector*)

Arched panel: 15 *x* 12 *inches*

Painted about 1660-1665

650 Collection of Mrs Donovan, Brighton

Collection of Mrs Poulett, London

Collection of T. Humphrey Ward, London

From Charles Sedelmeyer, Paris, 1899

From Thomas Agnew & Sons, London

Collection of F. O. Matthiessen, New York, 1902

Exhibited at the Metropolitan Museum of Art, New York

Recorded and illustrated in Charles Sedelmeyer *Catalogue of the Fifth Hundred of Paintings by Old Masters,* Paris, 1899, p. 14, no. 7

Recorded in C. Hofstede de Groot, *Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century,* vol. 1, 1908, p. 428, no. 250

Recorded in W. Martin, *Gerard Dou, sa Vie et son Oeuvre,* 1911, pp. 194-5 no. 193

Illustrated in W. Martin, *Gerard Dou* (Klassiker der Kunst), 1913, p. 163

[See illustration]

ADRIAN J. VAN OSTADE — DUTCH: 1610-1685

46A. *WOMAN CLEANING FISH.* Three-quarter-length figure of a woman in green dress with apron, leaning over a counter of fish. In the background, the vine-grown corner of a court with a wooden door at right. Signed at lower right A. OSTADE and dated 1665. (*N. Y. Private Collector*)

160

12 *x* 9 *inches*

[NUMBER 46]

DUTCH SCHOOL — XVIII CENTURY

47. *LANDSCAPE WITH FIGURES.* A road winding past green meadows and tall trees, with a man in scarlet jacket conversing with a woman seated by the roadside; at the right, a woman and child disappearing along a footpath. A waterway at the left, spanned by a bridge, before a view of distant mountains. (*N. Y. Private Collector*) 22¼ *x* 28 *inches*

105

JAN VAN ASSELYN — DUTCH: 1610-1660

48. *CAVALRY BATTLE.* Armored knights and cavaliers in buff coats in combat before an open plain, with infantry and charging cavalry at the right. Signed at lower left JAN ASLEIN and dated 1635. (*N. Y. Private Collector*) 25½ *x* 35 *inches*

60-

FLEMISH SCHOOL — EARLY XVII CENTURY

49. *PORTRAIT OF A NOBLEMAN IN ARMOR.* Three-quarter-length figure slightly to the left, standing beside a crimson covered table, upon which he rests his right hand before a plumed helmet; wearing gold-damascened half armor with white ruff and brocaded rose red trunk-hose. (*E. P. Mellon*) 48½ *x* 40 *inches*

75

FRANS VAN DER MIJN — DUTCH: 1719-1783

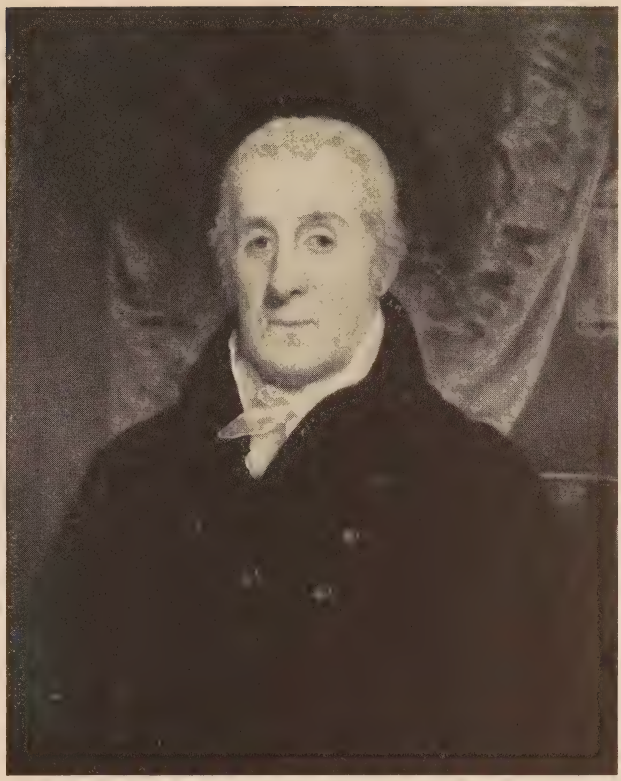
50. *MRS SARAH CROWTHER, DAUGHTER OF SAMUEL RICHARDSON.* Three-quarter-length figure seated in profile to the left, holding fruit; wearing a white satin gown with blue scarf and transparent partlet, her hair falling in curls beneath a plumed hat. A brown drapery and column in the background discloses a view of landscape. Signed at lower left F. VAN DER MIJN and dated 1743. 33¼ *x* 27 *inches*

150-

Sarah Richardson was the daughter of Samuel Richardson (1689-1761), famous novelist and author of *Pamela* and *Clarissa Harlowe;* married Mr Crowther, a surgeon.

From Sulley & Co., London

Collection of Mr and Mrs John E. Aldred, Parke-Bernet Galleries, Inc., 1940



[NUMBER 51]

JOHN HOPPNER, R.A. BRITISH: 1758-1810

51. *J. PORTEUS, ESQ.* Waist-length figure in double-breasted greenish blue coat with high turnover collar and brass buttons and white bow stock; seated before a crimson drapery. 30 *x* 25 *inches*

With a MS. certificate by Mr W. Roberts, dated London, Nov. 11, 1938, in which he draws attention to the possible relation between the sitter and the famous Reilby Porteus, successively Bishop of Chester and of London, whom Hoppner painted. "... It is an extraordinarily fine portrait of a distinguished looking man ... typically Hoppner. ... It certainly dates from about 1808, and is in perfect condition, with no restoration whatever. ..."

Collection of Ralph M. Norton, Chicago, Ill.

[See illustration]

THOMAS GAINSBOROUGH, R.A. BRITISH: 1727-1788

52. *PHILIP, 4th EARL OF CHESTERFIELD.* Bust portrait to half left within a painted brown oval, wearing a fawn coat with blue Ribbon and Star of the Garter and scarlet waistcoat, holding a volume lettered *Cicero de Senectute.* Inscribed at lower left *Earl of Chesterfield, aged 76* and dated 1769. (*N. Y. Private Collector*) 30 *x* 25 *inches*

250-

Philip Dormer Stanhope, 4th Earl of Chesterfield (1694-1773), renowned model and oracle of taste. Elected to Parliament, 1726; passed to the House of Lords. Ambassador to Holland, 1728; Lord Steward to the household of George II. Lord Lieutenant of Ireland; Principal Secretary of State, 1746-8.

The portrait was purchased from the Earl of Carnarvon, a direct descendant of the sitter through the marriage, in 1861, of the 4th Earl of Carnarvon to Evelyn, only daughter of George, 6th Earl of Chesterfield. It is a replica of the portrait in the possession of Earl Stanhope (recorded in Armstrong p. 193, Boulton p. 172; illustrated in Gower, facing p. 120, and as frontispiece to Shellabarger's biography, *Lord Chesterfield*). See letter from Arthur Tooth & Sons, which accompanies the painting.

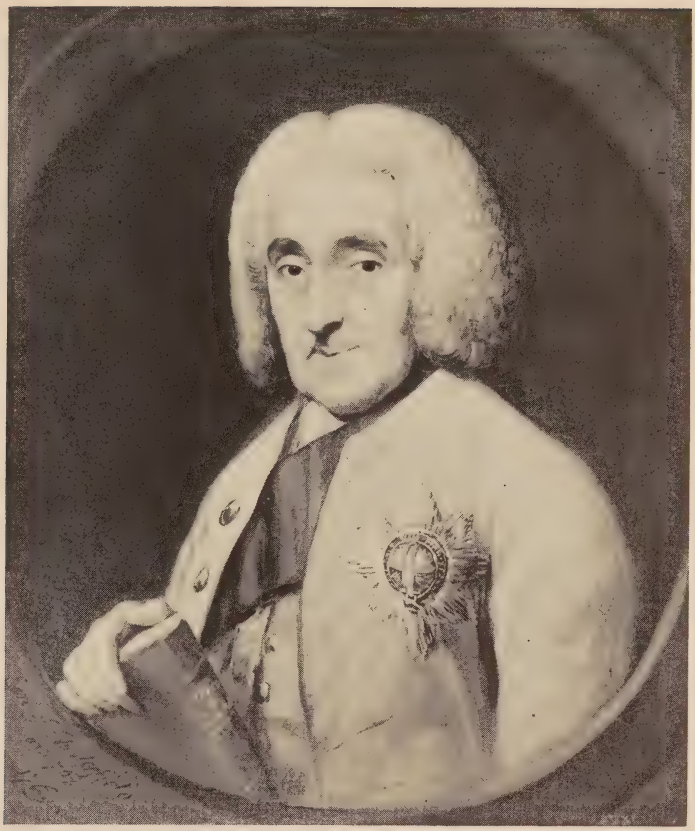
Collection of the Earl of Carnarvon, Highclere Castle, near Newburg, Hampshire

From Arthur Tooth & Sons, Ltd., London

From Walter Mulliner, Esq., London

Collection of Captain Francis R. Mayer, Hewlitt, L. I., 1936

[See illustration]



[NUMBER 52]

SIR JOSHUA REYNOLDS, P.R.A. BRITISH: 1723-1792

53. *MARY, COUNTESS DE LA WARR.* Half-length figure seated to half left resting the left arm on a green-covered table; she wears a white V-necked gown with mauve sash and a shell pink ermine-trimmed coat, her hair dressed with pearls and a veil. Neutral background. (*Register*) 36¼ *x* 28¼ *inches*

900

Mary Wynyard (d. 1784) daughter of Lieut.-Gen. John Wynyard, married Aug. 8, 1756 John, 2nd Earl de la Warr (1729-1777), who was Lieut.-Gen. in the army, appointed in 1776 Master of the Horse to the Queen.

Reynolds first painted the Countess de la Warr in 1766 as "Miss Wynyard". He painted the above in 1769 (sittings 1768 and 1769). Both portraits descended to the sitter's stepson, Edward Percy Buckley, who married in 1782 Georgiana, eldest daughter of the sitter, and in a direct line through the Buckley family. See affidavits, brochure, and correspondence which accompany the painting.

Painted in 1768-69

Collection of Major-Gen. Buckley, London, 1853

Collection of Abel Buckley, Esq., London, 1901, his son

From Sulley & Co., London, 1906

From Wallis & Son (The French Gallery), London, 1909

From Cottier & Co., New York, 1909

Collection of George D. Pratt, Brooklyn, N. Y.

Exhibited at the British Institution, London, 1853, no. 160

Old Masters Exhibition, Royal Academy, London, 1883, no. 250

Described in Sir Walter Armstrong, *Sir Joshua Reynolds,* 1900, p. 202

Described in Graves and Cronin, *A History of the Works of Sir Joshua Reynolds, P.R.A.,* 1899, vol. 1, pp. 240-1

[See illustration]

[NUMBER 53]

FRANCISCO JOSE DE GOYA Y LUCIENTES

SPANISH: 1746-1828

55. *D. JUAN MANUEL ALVAREZ DE FARIA.* Half-length figure to half right, in black- and gold-embroidered scarlet uniform with pendant of the Golden Fleece, holding a document in the left hand, resting the right hand on a cane. Gray background with biographical inscription below and initials F.G. (*Davis*) 43¾ x 33¾ *inches*

650-

Note: The inscription (perhaps due to later cleaning) differs somewhat from that shown in the illustration in the George A. Hearn sale catalogue (*vide infra*).

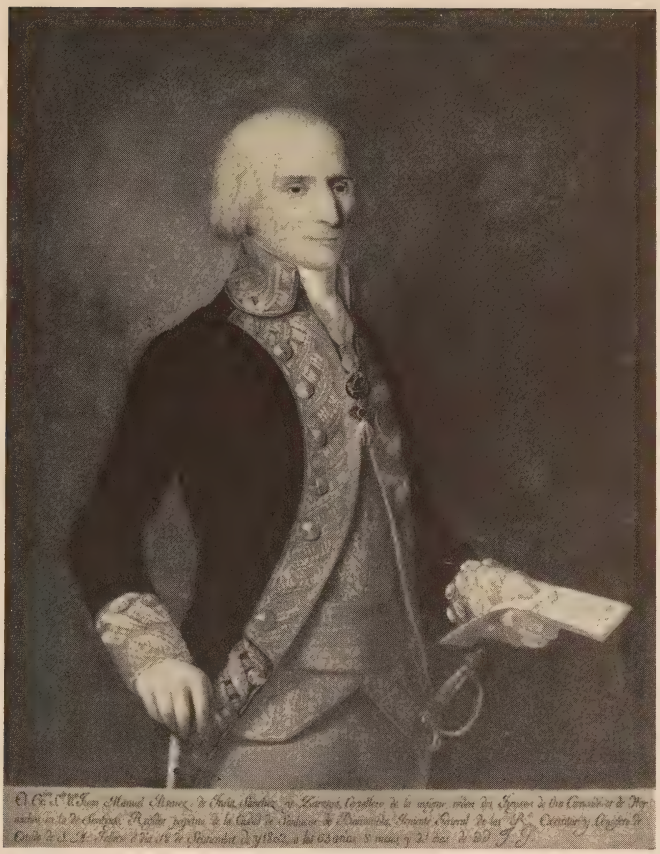
Collection of George A. Hearn, New York, 1918

Exhibition of Paintings by Spanish Masters, Copley Society, Boston, 1912, no. 59

Cf. A. de Beruete y Moret, *Goya as Portrait Painter,* 1922, vol. 1, pp. 35 and 206, no. 92

Cf. August L. Mayer, *Francisco de Goya,* 1923, p. 191, no. 255

[See illustration]



[NUMBER 55]

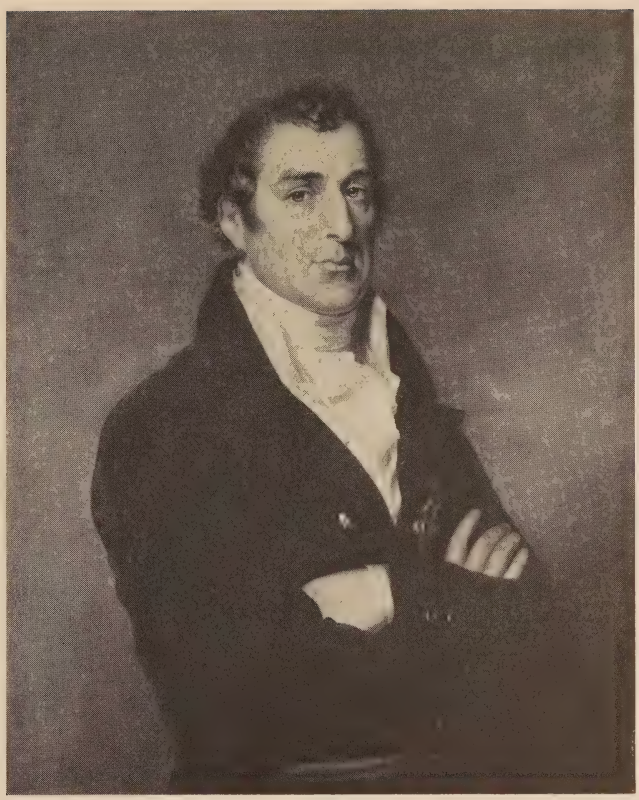
[NUMBER 56]

THOMAS HUDSON — BRITISH: 1701-1779

56. *LADY MARY BOOTH, 4TH COUNTESS OF STAMFORD.* Three-quarter-length figure in red and white peeress' robes, standing to the left before a green velvet state chair. Inscribed with name at upper left. Signed at lower left HUDSON *Pinxit* and dated 1749. (*N. Y. Private Collector*) 50½ *x* 40½ *inches*

Lady Mary Booth (d. 1772) only daughter and heiress of George, last Earl of Warrington and 3rd Baron Delamere; married in 1736 Harry, 4th Earl of Stamford (1715-1768).

[See illustration]



[NUMBER 57]

GEORGE DAWE, R.A. BRITISH: 1781-1829

57. *DUKE OF WELLINGTON.* Waist-length figure to half right, his arms crossed, wearing a cutaway blue coat with star of an Order and scarlet ribbon, with white waistcoat and pleated jabot. 35 *x* 28 *inches*

175

Note: Presented by the Duke of Wellington to a member of the family of the Archbishop of York.

From Frost & Reed, Ltd., London
From the John Levy Galleries, New York
From the Studebaker Collection, Chicago

[See illustration]

GEORGE CALEB BINGHAM — AMERICAN: 1811-1879

58. *GEORGE WASHINGTON, AFTER GILBERT STUART.* Bust-length portrait to half left in black velvet coat with high white stock and jabot and powdered tie-wig. Neutral background. After Stuart's Athenaeum head. 30 *x* 25 *inches*

950-

Note: On June 2, 1856, Bingham wrote to Major James S. Rollins that he planned to go to Boston to copy heads of Washington and Jefferson for the Missouri Capitol pictures. On June 29th of the same year he writes: " . . . I have completed in this city, the head of Washington from the great original by Stuart which hangs in the Gallery of the Boston Athenium [*sic*] . . ."

Exhibited at the Pennsylvania Academy of Fine Arts, Philadelphia, Pa., 1857, no. 360

See Fern Helen Rusk, *George Caleb Bingham, The Missouri Artist,* 1917, p. 122

See Albert Christ-Janes, *George Caleb Bingham of Missouri, The Story of an Artist,* 1940, pp. 89-90 and 142

[See illustration]

SIR THOMAS LAWRENCE, P.R.A. — BRITISH: 1769-1830

59. *ANTONIO CANOVA.* Half-length youthful portrait of the sculptor, with black hair, the head turned to half left, wearing a crimson velvet dressing gown with fur collar, showing a buff waistcoat and green scarf; seated on an amber brown settee, before a crimson drapery. (*N. Y. Private Collector*) 36 *x* 28 *inches*

400-

Antonio Canova (1757-1822), Italian sculptor, invited to Paris by Bonaparte in 1802; sent by the Pope in 1815 to reclaim the works of art of which the French had despoiled Italy. Executed a statue of George Washington. Died at Venice, reputed the greatest sculptor of his age.

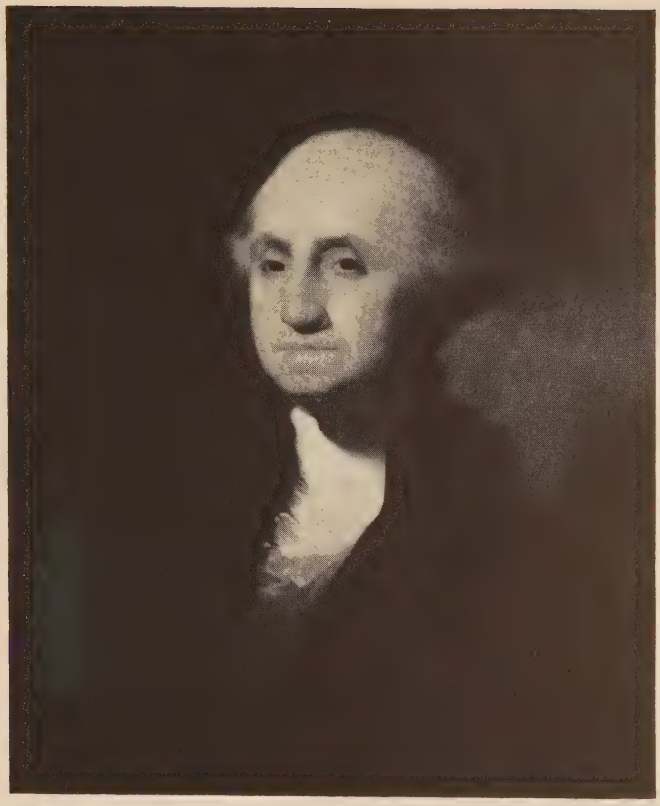
Several repetitions of this portrait exist, the original probably being the Vatican picture. See Sir Walter Armstrong, *Lawrence,* 1913, p. 119.

Collection of the Countess of Lindsay, Kilconquhar House, Fife

JOHN OPIE, R.A. — BRITISH: 1761-1807

Pair

60. *THE TOILETTE.* Half-length figure of a young girl in white décolleté gown, dressing her hair before a vanity mirror. Dark background. (*Chapman*) 35 *x* 27 *inches*



[NUMBER 58]

JOHN SINGLETON COPLEY, R.A. AMERICAN: 1737-1815

61. *WILLIAM PONSONBY, 2nd EARL OF BESSBOROUGH.* Three-quarter-length figure seated in profile to the left, the right hand raised to his face, the left hand resting on a table beside volumes; wearing a black velvet coat with powdered tie-wig. Draped background, with a sculptured urn before a window at the left. (*N. Y. Private Collector*)

23¼ *x* 19¼ *inches*

185-

William, 2nd Earl of Bessborough (1704-1793), Lord of the Treasury, succeeded by Lord North; appointed Postmaster General in 1759. Married Lady Caroline Cavendish, daughter of William, 3rd Duke of Devonshire, Lord Lieutenant of Ireland. A mezzotint engraving by Dunkarton after the portrait by Copley is mentioned in Dict. of Nat. Biog. (vol. XVI, p. 89).

See Augustus Thorndike Perkins, *Sketch of the Life and a List of Some of the Works of John Singleton Copley*, 1873, p. 128

THOMAS SULLY AMERICAN: 1783-1872

62. *HEBE.* Head of a young girl glancing over her right shoulder, her cheek resting on her right hand; her fair hair bound with a blue bandeau. Sky background. Inscribed on back of canvas *Hebe,* signed with monogram TS, and dated 1855. 19 *x* 17 *inches*

375-

Note: The first version of the subject painted for Mr. Heywood; recorded as such in the copy of Thomas Sully's *Register of Paintings Executed by Him Between the Years 1801-1871,* the *Register* made during the artist's lifetime evidently by his daughter Jane, and now in the possession of Mrs Mary A. Sully.

REV. MATTHEW WILLIAM PETERS, R.A. BRITISH: 1749-1814

63. *PORTRAIT OF A LADY IN LEGHORN HAT.* Bust portrait to half right of a young woman in white gown and wide leghorn hat trimmed in blue. Draped background. 22½ *x* 18¾ *inches*

250-

From John Nicholson, London, 1934

From the Findlay Galleries, Inc., New York

[NUMBER 64]

ARTHUR B. DAVIES — AMERICAN: 1862-1928

64. *IN PRAISE OF GREEN.* Five nude youths with goats gamboling amid boulders upon an emerald green cliff top, a maiden reclining at the right. Luminous pale yellow sky outlining the horizon and scattered trees. Signed at lower left A. B. DAVIES. (*N. Y. Private Collector*)

28 *x* 44 *inches*

Painted in 1921

Collection of Hoyt L. Warner, Cleveland, Ohio, 1928

Exhibited at the Ferargil Galleries, New York, 1939

Recorded in Royal Cortissoz, *Arthur B. Davies,* 1931, p. 27

[See illustration]

[NUMBER 65]

HOMER D. MARTIN, N.A. AMERICAN: 1836-1897

65. *LAKE ONTARIO.* An aquamarine blue sea at the left bordered by a pebbly beach in the foreground and a curving shore with low green bushes in the distance; cloudy sky. Signed at lower right H. D. MARTIN and dated 1875. *Panel:* 14 *x* 22 *inches*

Collection of E. T. Webb, Webb City, Mo.

From the Howard Young Galleries, New York

Collection of J. J. Hubbell, Greenwich, Conn.

[See illustration]

LOUIS M. EILSHEMIUS AMERICAN: b. 1864

66. *SUMMER IDYLL.* A body of blue water surrounded by green and golden brown shores; a child waving from a point in the foreground towards two figures in a skiff; at the left, a landing between green trees. Within a painted yellow framework. Signed at lower right EILSHEMIUS and dated 1918. *On board:* 21¼ *x* 30¼ *inches*

[NUMBER 67]

GEORGE INNESS, N.A. AMERICAN: 1825-1894

67. *THE RIVER BANK.* A winding stream at right, bordered by a sloping green and golden brown bank, with cattle grazing and resting in the shade of two old bending oak trees, the spreading branches extending over the water. Signed at lower left G. INNESS. (*Davis*)

Panel: 22 *x* 30 *inches*

[See illustration]

ARTHUR B. DAVIES AMERICAN: 1862-1928

68. *AUTUMN FLAME AND PASSION: IN THE BERKSHIRE HILLS, MASSACHUSETTS.* View of a wide valley enclosed by low hills in the distance; the foreground, shaded by three trees, a calf wandering among the green, scarlet, and russet brown undergrowth. Signed at lower left A. B. DAVIES. 18 *x* 30 *inches*

From William Macbeth, Inc., New York

Collection of E. T. Webb, Webb City, Mo.

From the Howard Young Galleries, New York, 1918

Collection of Harry W. Jones, Kansas City, Mo.

Collection of J. J. Hubbell, Greenwich, Conn.

LOUIS ASTON KNIGHT — AMERICAN: b. 1873

69. *THE FERRYMAN.* A broad placid river forking about a wooded island, yellow pond lilies growing in the foreground. A man rowing ferries a peasant girl toward the shore at right. Signed at lower right ASTON KNIGHT *Paris.* (*Porter*) 26 *x* 32 *inches*

140-

FRITS THAULOW — NORWEGIAN: 1847-1906

70. *VILLAGE SCENE.* Village square bordered by red-roofed houses and a white wall with iron gate; at the left, three French soldiers in scarlet and blue uniforms standing before a woman seated in a doorway. Signed at lower right FRITS THAULOW. 26 *x* 32 *inches*

200-

JOHN FREDERICK HERRING, SR. — BRITISH: 1795-1865

71. *HORSES.* A white and a bay horse and a pony in an enclosure surrounded by ducks; at the left a thatched-roof barn before a wood, in the distance horses at pasture. Signed at lower left J. F. HERRING. 24 *x* 36 *inches*

180-

WILLIAM R. LEIGH — AMERICAN: b. 1866

72. *INDIAN CHIEFTAIN.* An Indian warrior with spear and war bonnet of eagle feathers, mounted upon a black and white mustang ascending a rocky mountainside; one of his tribe following at the right. Signed at lower left W. R. LEIGH and dated *N. Y.* 1917. (*Fish*) 28 *x* 21½ *inches*

350-

WILLIAM R. LEIGH — AMERICAN: b. 1866

73. *INDIAN.* A young Indian warrior with feathered headdress seated in profile on a high ledge overlooking a wide plain; brilliant blue sky. Signed W. R. LEIGH and dated *N. Y.* 1918. (*Fish*) 40 *x* 30 *inches*

550-

[NUMBER 74]

GEORGE INNESS, N.A. AMERICAN: 1825-1894

74. *COMING STORM, MONTCLAIR, NEW JERSEY.* A wide green meadow with fallen branches in the foreground; the left middle distance bounded by a copse of tall trees in golden foliage lighted by the vanishing sunlight; at the right, a gabled house at the edge of a green wood. Sky of gathering gray storm clouds. Signed at lower left G. INNESS.

20¼ *x* 28¼ *inches*

Collection of E. T. Webb, Webb City, Mo.
From Howard Young, New York
Collection of Harry Jones, Kansas City, Mo.
Collection of Allan Smith, Los Angeles, Calif.
From the Findlay Galleries, Inc., New York

[See illustration]

[NUMBER 75]

LE GRAND DE REULANDT — DUTCH: fl. 1860

75. *NEW YORK HARBOR, 1860.* Harbor scene with various types of shipping upon the river—square-rigged ships, schooners and smaller craft surrounding a white paddle-wheel steamer—seen through the spars and rigging of vessels moored at a wharf in the foreground. Signed at lower centre LE GRAND DE REULANDT and dated 1860. 32 *x* 51 *inches*

270-

[See illustration]

FRITS THAULOW — NORWEGIAN: 1847-1906

75A. *EDGE OF THE WATER.* A curving stream flowing past a green bank at the left and a sunlit brick wall enclosing village houses in the middle distance. Signed at lower right FRITS THAULOW. (*N. Y. Private Collector*) 20 *x* 24¼ *inches*

150-

FREDERICK J. WAUGH, N.A. AMERICAN: 1861-1940

76. *SEASCAPE.* View of a rolling blue green sea extending to a high horizon breaking into white surf in the foreground, washing the rockbound coast. Signed at lower right WAUGH. 26 *x* 36 *inches*

450 Collection of Allan Smith, Los Angeles, Calif.

CARL RUNGIUS, N.A. AMERICAN: b. 1869

77. *MOOSE.* A moose standing in tangled autumn underbrush upon a hillside overlooking a wide valley to the left, the view obscured by evergreens. Signed at lower right C. RUNGIUS. 24¼ *x* 32 *inches*

GEORGE INNESS, JR., N.A. AMERICAN: 1853-1926

78. *THE RETURN OF THE FLOCK: MONTCLAIR, NEW JERSEY.* Brownish green field enclosed by woods at the left; a shepherdess herds her flock through a gate leading toward a white farmhouse. Signed at lower right INNESS, JR. and dated '93. (*Porter*) 16 *x* 24 *inches*

60

JOHN FREDERICK HERRING, SR. BRITISH: 1795-1865

79. *HORSES AND DUCKS.* Two work horses standing in a shallow stream, one mounted by a peasant boy; at the right, four swimming ducks. Wooded background, with a boy rider disappearing along a road at the right before an open vista. Signed twice at lower left J. F. HERRING and dated 1856. 20 *x* 20 *inches*

110

LUCIEN SIMON FRENCH: b. 1861

80. *INTERIEUR BRETON.* A peasant family in a cottage interior, with a woman feeding a baby at the left and a man eating before a window in the background; white chickens pick food from the tile floor. Signed at lower left L. SIMON. (*N. Y. Private Collector*) 45 *x* 53 *inches*

Collection of Meyer Goodfriend, New York, 1923

JACOB SIMON HENDRIK KEVER DUTCH: 1854-1922

81. *TWO CHILDREN.* Cottage interior with two fair-haired children in sabots, sitting in the light of an invisible window playing with a box of brightly colored toys. Signed at lower right KEVER. (*Davis*) 18 *x* 21 *inches*

70

AUGUSTIN T. RIBOT — FRENCH: 1823-1891

82. *LE JEUNE CUISINIER.* Dark kitchen interior, lighted by a sharp light from the right, with a young boy in white apron and cap, seated on a table reading a journal. Signed at lower left RIBOT. (*Davis*)
50 — 18 *x* 15 *inches*

SIR GEORGE HAYTER — BRITISH: 1792-1871

83. *'THE GLORIOUS COMPANY OF THE APOSTLES PRAISE THEE'.* Part of the Te Deum Laudamus, with three apostles with eyes uplifted towards the sky, in the centre S. Peter in blue and sapphire robes. Landscape background. Signed below SIR GEORGE HAYTER *pinxit* and dated 1851. *Panel:* 19½ *x* 17 *inches*
100 —
From Thomas Agnew & Sons, London
Collection of Mary E. Garrett, New York, 1919

HENRY ANDREWS — BRITISH: 1794-1868

84. *HAWKING PARTY.* A wide landscape on the shores of a lake, with figures surrounding a playing fountain and a lady and a gentleman in scarlet coat in the foreground with horses, the attendant with hounds by the stream at left. At the right a child playing with a goat. Signed at lower right H. ANDREWS. 33 *x* 46 *inches*
210 —

ADOLF ARTZ — DUTCH: 1837-1890

85. *END OF THE DAY.* A young peasant girl seated in a flowering field holding a lamb, surrounded by her grazing flock. Signed at lower right ARTZ. (*Porter*) 28 *x* 24¼ *inches*
Paro

[END OF SALE]

Total £ 3270-